Herr Düntzer's biography of the poet-dramatist is so overladen with minute detail that it has the im of being built upon a diary. The story of Schiller's life would have lost nothing but gained much under a treatment at once more philosophical and picturesque. The constant recurrence of unimportant dates, the mention of trivial journeys and eventless visits grow tiresome indeed; yet curiously enough, with all this painful devotion to detail, the author, here and there trusts unduly to the reader's previous knowledge of his subject.

While regarding the poet with that loyal admira tion which all cultivated Germans entertain, Herr Düntzer is at no pains to hide his faults. They were venial faults which Schiller's irritable and sensitive genius and the miseries of his youth could not but induce and aggravate. The excellent Baroness Walzogen, moved by pity, liking and belief in his capacity, helped the impecunious boy out of a scanty purse. This debt Schiller failed to pay during his benefactress's life-time, although she was often in sore need; yet his biographer does not fail to tell us that the young man at the same time found funds for the purchase of gifts for one of his flames, the coquettish Henrietta von Arnim. This is a fault which may be forgiven to the struggling lad, but semething more serious was his weak yielding to a silly passion, a calf-love for Charlotte, the Baroness's daughter. Knowing that in his utter lack of worldly prospects marriage was imposcible, and that the half-veiled adoration which took Charlotte's fancy and might serve to keep other suitors away could not but distress the good old Baroness, he still had not the manliness to crush this affection. That such a course would not have caused him much sorrow is proved by the readiness with which, when parted by distance from the young girl, he fell in love with another. Each of the loves of his youth, Charlotte von Walzogen, Charlotte von Kalb, Margareta Schwan, Henrietta von Arnim, bore an important part in his development; each aroused raptures and rhapsodies which enriched his equipment as a poet, and prepared him too for the sincere and lasting love which dawned in his heart when he afterwards met the third Charlotte who became his wife. The ladies who thus assisted in his education had the consolation of remembering that they had inspired a genius. Schiller had a truly poetic egotism and tendency

to morbidness. In his later years so trifling a thing as Körner's difference of opinion as to the definition of the Beautiful and Sublime caused him to be so bitterly offended with this faithful friend and benefactor that for a long time he would not write to him. If a kindly difference of opinion thus incensed him, adverse criticism he was still less able to bear. It fretted and worried him, no matter how unimportant its source. It would have been strange, indeed, if a genius so hampered by poverty. official tyrauny and bodily illness had not been sensitive and morbid. Before he was one and twenty he, boy-like, declared that for him the world had no further charm; and despairing moods assailed him and hindered his work throughout his life. He was, in truth, as a writer a being made up of moods. Intense happiness had as paralyzing an effect as wretchedness; during his engagement to his Lotte his promises in regard to MS, went to the winds-work that should have been in type remained unwritten, and his lectures (he was then Professor at Jepa) were arranged and announced so late that the number of his hearers did not exceed thirty. Just before his marriage he was forced to beg his betrothed and her sister to write him less often, as their correspondence agitated him over-much. "Otherwise," he said, "I lose fitness for all work, and my existence becomes unbearable."

For the most part, and especially in his dramatic writing, Schiller worked painfully and with constant revision, destruction and rebuilding. This was the penalty he had to pay for being poor and an exile; the struggle for bare existence began before he was prepared for it. Schiller's was not one of the natures that thrive on misfortune; what he accomplished was in despite of Sorrow, not with her aid. He lost his health and he was late in coming to the fruition of his powers. Lyric, bailad and epigram were comparatively easy to him, but "Wailenstein," for example, he was three years in writing, and other works lingered uncompleted, month after month, year after year. Days slipped by when he could not put pen to paper though the burden of debt lay heavily upon him. if we may thirty and over was one long course of borrowing. The money went mostly for bare necessaries and was promptly returned when the clouds lifted.

His biographer's descriptions of Schiller's relations with the cultivated men of his time are occasionally not a little amusing. The curious sentimen tailty of their letters-a sentimentality which more than verged on the morbid and the gushing—the mutual coddling and the mutual admiration, were characteristic of a period that produced "Werther." Absurd as they now seem they doubtless helped to cheer and soothe the harassed and tender-hearted man of genius who wrote "Wallenstein" and

Herr Düntzer notes with elaborate particularity the course of Schiller's painful experience with Duke Karl Eugene of Würtemburg, who was determined to make a doctor of his subject and who resented so imperiously the lad's efforts to become a poet. That the world lost nothing in the medical line is certain; Schiller's early essays in healing were decidedly heroic ones. He was so fond of violent remedies that his colleague, Elwert, was forced to forbid chemists to make up any prescription furnished by his subordinate unless it had previously been passed by him. While the poet's medical studies were a source of irritation to him, and undoubtedly interfered seriously with his early poetical work, they nevertheless were a useful part of his training. They led directly to philosophical re-

flections which bore fruit in his later life. The volume is full of admirable portraits of Schiller, his family, and his friends. Among the best of these is the impressive sketch of the poet taken after death. As good a portrait of him as any given by a painter may be formed by the reader himself from Herr Dlintzer's many graphic descriptions. It is easy to imagine the fine forehead, the winning smile, the waving red hair, and the long, thin nose which, as he used to relate, he constantly tugged at during his school-days to correct any ascending tendency and make a nose

fitting for a great man." The translation of Herr Düntzer's volume is only moderately good, Mr. Pinkerton, like the majority of translators, managing to lose some of the spirit in straiging after the letter. There are many misprints not mentioned among the errata.

THE PRIEST AND THE MAN; Or, ABELARD AND HELOISA. A Novel. 12mo, pp. 548. Boston; Cupples, Upham & Co.

The author of this book is understood to be the Rev. William Wilberforce Newton, an Episcopal clergyman of Massachusetts. The subject is an unfortunate one; and Mr. Newton is hardly to be blamed if he has not made a successful novel out of the materials at his disposal. But while the book may not make a mark as a novel it is to be commended as a faithful and vivid picture of the age of Abelard, and the reaction of thought of which Abelard himself was a distinguished example. The rude passions of the age, the mighty power of the Church just beginning to be questioned, the blind credulity, the wild license, and finally the dawning glimpses of a new world and new ideas are described with much brilliancy and sympathetic insight. It was an epochal term in the ory of Christian civilization; and Abelard, with all his faults and weaknesses, stands as one of its

As a litelike sketch of this important period Mr.
Newton's book will be useful and interesting to the historical student. If he should, as we hope, decide to write another novel, we venture to give him a word of advice, Let it be a picture of modern life, and let it portray the struggles of modern thought to free itself from the shackles of a blind and unreasoning credulity. There are Abelards and Anselms in the world to-day. Rationalism and tradition are waging a warfare now, as deadly as

most prominent langmarks.

when these two intellectual giants stood forth in the with an interest which can never be felt in the history of the middle ages, however important that tory of the middle ages, however important that history may be. If Mr. Newton, or some one else qualified for the task, should write such a book it would be widely read. It needs only the stroke of a master to brush aside the vapidities and frivolities of modern life, and reveal the great problems of here and hereafter which in this age, as in every age, are struggling to find a solution.

RECENT NOVELS.

A MISGUIDIT LASSIE. By PERCY Ross. 12mo, pp. 220. Macmillan & Co.

TIMES OF BATTLE AND REST. By Z. Topelius (The Surgeon's Stories). 12mo, pp. 393. Jansen, McClurg & Co.

A TRAGEDY IN THE IMPERIAL HAREM AT CON-STANTINOPLE. By Lena-Handum. Translated from the French with notes by General R. E. Colston, 16mo, pp. 299. William S. Gottsberger. MR. AND MRS. MORTON. A Novel. 16:no, pp. 392.

WANDA. By OUIDA. 16:no. J. B. Lippincott & Co.

There is a sparkling animation about the story of A Misguidit Lassie" which makes of it an oasis of refreshment to the way-worn reviewer. It moves so rapidly and the talk of the characters so aptly and vigorously reveals them that the book seems not so much a novel as a little drama being played before

us. The "Lassie" is a delightful specimen of girlhood, a spoiled child whose wilfulness, caprice and mischief her creator has perhaps a little exaggerated. She is so witching a damsel that even exaggeration cannot dim her charms. It is a fantastic dance that she leads her suitors, flitting be fore them like a curly-headed will-o'-the-wisp, tou airy a sprite to be caught, too attractive to be foreborne. Sorrow at last weighs down her bright wings and teaches her the lesson of love; and the story ends as all healthy-minded readers like to see such romances end-with a happy couple making their bow as the curtain drops. Mr. James spends some neat satire on those who want novels "as comfortable as one's stockings or as pretty as a Christmas card." In spite of that disapproval the world will probably go on loving, remembering, and re-reading the stories in which poetical justice, happiness and true love have a chance to speak Mr. Ross's novel has faults, but it is withal so fresh so light, so spirited, that one can afford to leave those faults uncounted.

The second volume of Professor Topolius's Swedish historical series deals with events in the reign of Charles XL, that period of the seventeenth century when under the thumb-screw of the Reduction the Swedish nobles who had won wealth in the wars of Gustav Adolp saw lands, castles and coin all go from them. The tale is written in the easy style of the old-fashioned story-teller and is a wholesome piece of romance wholly without the languors or fervors of the usual modern novel. The author dips his pen into those sources of human action, passion and emotion that were old when Cæsar reigned, and presents such images of life as that abandoned person, the optimist, can enjoy. The taste which revels in the substantial romance of the Walter Scott type ought, perhaps, to have gone ont with "stocks" and the daguerreotypa :but that remance seems to have a perennial hold upon the affections of each succeeding generation. The noble knight, the saintly weman and the pretty and frivolous one; the high-minded hind, and the fickle monarch, never lose their power to attract and enchain at least the youthful reader.

"A Tragedy at Constantinople" is full of murder of the bloodiest sort, one of the casual incidents being the serving up under a silver cover to a slave, the victim of his royal wife's jealousy. narrates the tragical death of Abdul-Aziz-which it describes as suicide-and introduces other historical characters, one or two of whom are drawn with some cleverness. The most interesting portions of the story are those which refer to the struggle between Old and Young Turkey, the conservative Mussulman and the party of progress. The book is said by the translator to present a faithful and grapLic delineation of medern Moslem

"Mr. and Mrs. Morton" is a rather ambitious story with the one merit of having something en tirely new in it-new to polite literature at any rate, if not so to works on physiology. It is presumably the book of a student or practitioner of bring to view is real, he might have spared himself the trouble of this roundabout method of publication by inserting it at once in The Medical Record It does not bear in the least on ordinary human life burden of deet lay heavily upon him. If we may or on any question of race. It is a thoroughly trust his biographer, Schiller's life until he was or on any question of race. It is a thoroughly trust his biographer, Schiller's life until he was or on any question of race. It is a thoroughly trust his biographer, Schiller's life until he was or on any question of race. It is a thoroughly trust his biographer, Schiller's life until he was or on any question of race. gestion of purpose and strength. The only matic incident in it is borrowed from a clever French story ; - the place a castle at midnight, the personages a marquis, a countess and a count who pins the unfortunate marquis to the wall and tortures him several hours before letting him off. It is well for himself that the author of " Dr. Morton publishes anonymously; the book reflects no credit upon him in any particular, and suggests no talent save that for a certain "glibness" in writing. Even a sad and ugly story like this might be worth reading if it were literature; but as it has not that merit, it is useless and no doubt harm.ul. The faithful and dull descriptions of a journey in Europe do not add to its value; but we prefet them to the would-be "clever" conversations and the insignit " wit."

The perversion of genins as seen in the pages of Ouida is a grievous thing. That with all her absurdities the woman has genius, her sternest critics have long acknowledged. Yet how obscured, how tainted, by a thousand vulgarities and weaknesses! "Wanda" shows all her strength and all her faults. The herome, a noble creature framed like a statue of pure womanhood, is surrounded by theatrical fripperies in place and people that degrade her poetically and artistically. We grow tired of wonderful libraries, of castles of tremendous antiquity and gorgeous beauty, of priceless pearls and marvellous lace, of pictures always by the best old masters, of countless leagues of landed property and of revenues-they are always revenues-of immense size. It is all very well that Wanda should possess these good things, but Ouida flings them in her readers' face with the relish of a second-hand dealer in articles de laxe. The more beautiful is seen to be the nature of the countess, the more meretricions appear all these sharply accented accessories that will not allow themselves to be forgotten. One thing, however, must be said for "Wanda": while it is full of moral illness it still presents and upholds a high ideal of clean-hearted womanhood and manhood. With every succeeding novel Onica's hatred of modern society and what she holds to be its shams becomes more apparent; good and high-minded woman. For this not a few of her literary sins may be forgiven her.

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"I have reviewed myself incessantly, Yea, made a compact with a kindred soul For mutual interchange of puffery. Gods, how we blew each other!"

Miss Woolson, however, stands in no need of this kind of thing. She writes simply and with a keen insight into character. "Anne" is a study of the characters of two men and two women, and each is brought before us with the individuality of life. The heroine herself is a delightful character—kind and gentle, and yet strong when her love is given, and faithful to the end. The story, too, has much that is dramatic in it, and the way in which the murderer is introduced, and the real murder eventually discovered, is very neatly and naturally managed.

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